



J. AMBERG

Fantasiestücke

Op. 12.

für

Clarinett (oder Violine), Viola (oder Violoncell) und Piano.

KJØBENHAVN & LEIPZIG.
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WILHELM HANSEN, MUSIK-FORLAG.

KRISTIANIA
(BRØDRENE

NORSK MUSIK-FORLAG.
(J. MUTH-WILHELM HANSEN).

WILHELM HANSEN EDITION.

An Herrn Professor W. Altenburg in Würzburg.

FANTASIESTÜCKE

FÜR

CLARINETT (ODER VIOLINE), VIOLA (ODER VIOLONCELL)
UND PIANO

VON

J. AMBERG.

Op. 12.

1910.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER. — PROPRIÉTÉ POUR TOUS PAYS.
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KRISTIANIA. NORSK MUSIK-FORLAG.
(BRØDRENE HALS-WARMUTH-WILHELM HANSEN.)

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46-48 rue de l'Ecuyer.



Fantasiestücke

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I.

Dem Andenken Robert Schumanns gewidmet.

J. Amberg, Op. 12.

Allegro marciale $\text{♩} = 112$.

CLARINETT in A. *f*

VIOLA. *f*

Allegro marciale $\text{♩} = 112$

PIANO. *f*

poco rall. *a tempo*

poco rall. *a tempo*

poco rall. *a tempo*

poco rall.

a tempo tranqu.

f più rall.

f espress.

poco

a tempo tranqu.

f più rall.

f

poco

rall.

più rall.

a tempo

mare.

p

espress.

rall.

più rall.

a tempo

mare. dim.

p espress.

più rall.

a tempo

rall.

p

p

p

p

14741

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a more rhythmic, arpeggiated line in the lower staff. Dynamics include *p* (piano) and *espress.* (espressivo).

Second system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with melodic and arpeggiated lines. Dynamics include *dim.* (diminuendo) and *p* (piano).

Third system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a more rhythmic, arpeggiated line in the lower staff. Dynamics include *p* (piano) and *animando poco a poco* (gradually increasing in tempo).

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a more rhythmic, arpeggiated line in the lower staff. Dynamics include *Poco vivo.* (moderately lively), *cresc.* (crescendo), and *p* (piano).

a tempo tranqu.
f espress.
a tempo tranqu.
f espress.
a tempo tranqu.
f

poco rall.
marc.
più rall.
a tempo
p
pp un pochetti-
poco rall.
marc. dim.
più rall.
a tempo
p
dim.
pp
f poco rall.
p
più rall.
p a tempo
dim.
pp un pochetti-

no cresc. e animando
dim.
no cresc. e animando
dim.
dim.

Più vivo $\text{♩} = 100.$
pp
pp
poco accel.
p
Più vivo $\text{♩} = 100.$
pp cantando
pp
poco accel.
p
 $\text{♩} = 108$

$\text{♩} = 126$ *poco sost.*
pp
p *pp* *poco sost.*
 $\text{♩} = 126$ *poco sost.*
pp *pp*
pp

Poco vivo. *a tempo* *risol.* *mf sost.*
a tempo *risol.* *mf sost.*
Poco vivo. *a tempo* *p* *mf sost.* *dim.*
a tempo

poco sost. *Poco vivo.* *a tempo* *longa risol.*
pp *p* *a tempo* *f largamente*
pp *a tempo* *longa risol.* *f largamente*
poco sost. *Poco vivo.* *a tempo* *longa* *f*
pp *ppp*

a tempo poco mosso *poco a poco cresc. e accel.*
a tempo poco mosso *poco a poco cresc. e accel.*
largamente *p a tempo poco mosso poco a poco cresc. e accel.*
p

Tempo I $\text{♩} = 112$.

f

Tempo I $\text{♩} = 112$.

f

poco rall. *a tempo poco animato*

poco rall. *a tempo poco animato*

poco rall. *a tempo poco animato*

poco rall. *ff molto rall.* *longa*

poco rall. *ff molto rall.* *longa*

II.

Der Tag bricht an.

Andante ♩ = 66.

Andante ♩ = 66.

ppp sordine

ppp *cresc.*

cresc.

ppp *p* *ppp* *poco cresc.*

p *ppp* *poco cresc.*

poco animato *dim.*
p
poco animato *cresc.*
p *poco animato* *dim.*

pp *cresc.* *poco sost. 3* *pp*
pp *dim.* *poco sost. 3* *pp* *pp*
pp poco animato *dim.* *poco sost.* *pp*

pp *cresc. animato* *cresc.* *poco sost. 3*
cresc. animato *poco sost. 3*
cresc. animato *dim.* *p*

a tempo I: *pp* *a tempo I:* *pp*
pp *a tempo I:* *pp*
a tempo I:

First system of the musical score. It consists of three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The treble and bass staves have a key signature of one flat (B-flat) and a common time signature. The grand staff has a key signature of two flats (B-flat and E-flat). The music features flowing sixteenth-note passages in the upper staves and a more rhythmic accompaniment in the grand staff. The instruction *poco cresc.* appears below the treble staff.

Second system of the musical score. It continues the musical themes from the first system. The instruction *poco più cresc.* appears below the treble staff. The music includes triplets and sixteenth-note runs.

Third system of the musical score. This system introduces the instruction *a piacere* (at pleasure) and *cresc.* (crescendo). The music features more complex rhythmic patterns, including triplets and sixteenth-note passages. The instruction *a piacere a tempo* appears below the grand staff.

animato e cresc. sempre

animato e cresc. sempre

animato e cresc. sempre

più cresc. e marcato

ff

ff

più cresc. e marcato

ff

marcato

sf

più cresc. marc.

ff

8

tutta forza e accel.

rall.

a tempo più lento

dim.

tutta forza e accel.

rall.

a tempo più lento

dim.

tutta forza e accel.

rall.

a tempo più lento

dim.

8

III. Märchen.

Andante $\text{♩} = 112$. *rall.*

Andante $\text{♩} = 112$. *p*

a tempo *poco sost.*

a tempo *poco sost.*

cresc. *pp* *p*

a tempo *poco rall.* *rall.*

a tempo *poco rall.* *rall.*

poco rall. *ppp* *rall.* *poco f*

a tempo *poco sost.* *a tempo*

a tempo *poco sost.* *a tempo*

a tempo *poco sost.*

Cantando *dim.* *pp* *a tempo*

4

cresc. *più dim.* *pp*

cresc. *più dim.* *pp*

cresc. *cresc.*

cresc. *cresc.*

più cresc. *sf* *dim.*

più cresc. *sf*



First system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#). The tempo markings are *poco rall.* and *a tempo*. The dynamic markings are *pp* and *cresc.*.



Second system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#). The dynamic markings are *pp* and *cresc.*. The piano accompaniment features a *più dim.* marking.



Third system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#). The dynamic markings are *cresc.* and *più cresc.*.



Fourth system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#). The tempo markings are *poco rall.* and *a tempo poco animato*. The dynamic markings are *f*, *dim.*, and *p*. The piano accompaniment features a *p legato* marking.

Musical score for page 15, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of two staves (Soprano and Alto). The piano part consists of two staves (Right and Left Hand). The score includes various dynamics and articulations:

- First System:** The vocal part has a whole note rest. The piano part has a melody starting on G4, moving up stepwise to D5. Dynamics: *cresc.*
- Second System:** The vocal part has a whole note rest. The piano part continues the melody. Dynamics: *mf* (vocal), *pf* (piano), *dim.* (piano), *mf* (vocal).
- Third System:** The vocal part has a whole note rest. The piano part continues the melody. Dynamics: *poco f* (piano), *dim.* (piano).
- Fourth System:** The vocal part has a whole note rest. The piano part continues the melody. Dynamics: *mf* (piano).
- Fifth System:** The vocal part has a whole note rest. The piano part continues the melody. Dynamics: *f* (piano), *dim.* (piano).
- Sixth System:** The vocal part has a whole note rest. The piano part continues the melody. Dynamics: *cresc.* (piano), *f* (piano), *dim.* (piano).

Tempo I.

p *rall.* *p* *poco rall.*

p *rall.* *p* *poco rall.*

Tempo I.

p *rall.* *p* *poco rall.*

a tempo *cresc.* *pp* *poco sost.*

pp *poco sost.*

pp *poco sost.*

a tempo *dim.* *molto dim.* *p* *a tempo*

a tempo *dim.* *molto dim.* *p* *a tempo*

a tempo *poco rall.* *ppp* *cresc.* *pp*

a tempo *poco rall.* *ppp* *cresc.* *rall.* *pp*

a tempo *poco rall.* *ppp* *rall.* *cresc.* *pp*

poco lento *poco accel.* *a tempo poco lento* *p*

poco lento *poco accel.* *a tempo poco lento* *p*

lento *dim. poco accel.* *3* *pp a tempo poco lento*

m. s.

poco vivo *poco lento* *largamente* *mp molto cresc.*

poco vivo *poco lento* *largamente* *mp molto cresc.*

poco vivo *pp mp molto cresc.* *largamente*

cresc. 5 *sf* *poco rall.* *dim.*

poco rall. *dim.*

a tempo 1^o *p* *cresc.*

a tempo 1^o *p* *cresc.*

a tempo 1^o *p legato* *cresc.*

mf sf poco sost.
mf sf poco sost.
mf sf poco sost.
rall. e dim. a tempo poco rall. meno mosso e calmato
rall. e dim. a tempo poco rall. meno mosso e calma-
p poco rall. a tempo quasi fantasia cantando
to poco rall. a tempo quasi fantasia cantando
pp cresc. rall. pp cresc. rall.

a tempo

pf *mf* *p*

a tempo

pf *mf* *p*

pf a tempo *mf* *p*

p *cresc. poco accel.* *f a tempo dim.* *poco vivo*

p *cresc. poco accel.* *a tempo* *poco vivo*

cresc. poco accel. *pp leggerissimo* *poco vivo*

meno mosso e calmato *più lento* *dim.*

meno mosso e calmato *più lento* *dim.*

p cant. *poco f cantando*

più dim. *pp poco animando* *a tempo*

più dim. *pp poco animando* *a tempo*

più dim. *pp poco animando* *a tempo*

dim. *pp poco animando* *a tempo*

First system of musical notation, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Dynamics include *pf* (pianissimo) and *cresc.* (crescendo).

Second system of musical notation, measures 5-8. The vocal line continues with melodic phrases. The piano accompaniment features more complex textures. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, measures 9-12. The vocal line has a melodic line with some rests. The piano accompaniment continues with arpeggiated figures. Dynamics include *poco cresc.* (poco crescendo) and *cresc.*

Fourth system of musical notation, measures 13-16. This system includes vocal lyrics: "cre - scen - do". The vocal line has dynamic markings *f*, *p*, and *sf*. The piano accompaniment includes triplets and octaves. Dynamics include *f*, *p*, *fp* (fortissimo), *sf*, and *p*. The tempo marking *meno mosso* appears above the vocal staff. The system concludes with a repeat sign and the marking *Red.*

a tempo poco lento *poco vivo*

a tempo poco lento *poco vivo*

a tempo poco lento *poco vivo*

poco accel. 3 *pp*

Lento. *p molto cresc.* *largamente* *f* *poco sost.*

Lento. *pp* *p molto cresc.* *largamente* *sf* *poco sost.*

Tempo I. *rall. e dim.* *p*

Tempo I. *rall. e dim.* *p legato*

cresc.

cresc. *dim.*

p *poco cresce.* *più cresce.*

p *cresc.*

f *p* *ere - scen - do* *f* *pf* *cresc.*

f *p* *ere - scen - do* *f* *pf* *cresc.*

f *p* *ere - scen - do* *sf p legato* *cresc.*

Poco più vivo

più cresc.

più cresc.

più cresc.

ff *pesante*

ff *pesante*

ff *m. s.* *pesante*

8va

Instrumental-Kompositionen

VON

Christian Sinding.

Orchester.

- Op. 42. Rondo infinito.
Partitur und Stimmen.

Violine mit Orchester.

- Op. 45. Konzert No. 1 in A-Dur.
Partitur und Stimmen.
Ausgabe für Violine mit Klavier.
Op. 46. Legende in B-Dur.
Partitur und Stimmen.
Principalstimme mit 2^{tem} Klavier.

2 Violinen und Klavier.

- Op. 56. Sérénade.

Klavier mit Orchester.

- Op. 6. Konzert in Des-Dur.
Partitur und Stimmen.
Principalstimme mit 2^{tem} Klavier.

Harmonium und Klavier.

- Op. 5. Andante aus dem Klavierquintett (August Reinhard).

Kammermusik.

- Op. 5. Quintett in E-moll für Klavier, 2 Violinen, Bratsche und Violoncell.
Op. 9. Romanze in E-moll für Violine und Klavier.
Op. 12. Sonate in C-Dur für Violine und Klavier.
Op. 14. Suite in F-Dur für Violine und Klavier.
Op. 23. Trio in D-Dur für Klavier, Violine und Violoncell.
Op. 43. Quatre Morceaux pour Violon et Piano.
No. 1. Prélude.
- 2. Ballade.
- 3. Berceuse.
- 4. Fête.
Op. 51. Scènes de la vie, Suite in G-Dur für Violine und Klavier.

2 Klaviere zu 4 Händen.

- Op. 2. Variationen in Es-moll.
Op. 41. Zwei Duette.
No. 1. Andante.
- 2. Deciso ma non troppo Allegro.

Klavier zu 4 Händen.

- Op. 5. Quintett in E-moll übertragen von Otto Singer
Op. 59. Walzer. Heft 1. 2.

Klavier solo.

- Op. 3. Suite.
Prélude. Courante. Sarabande. Gavotte. Presto.
Op. 7. Studien.
Op. 7. No. 4. Capriccio.
Op. 44. Fünfzehn Capricen.
Heft 1. 2. 3. 4. 5.
Op. 48. Burlesques.
Heft 1. No. 1. Burlesque.
- 2. Plaisanterie.
- 3. Bagatelle.
Heft 2. No. 4. Coquetterie.
- 5. Étude mélodique.
- 6. Arlequinade.
Op. 49. Sechs Klavierstücke.
Heft 1. No. 1. Präludium.
- 2. A la Menuetto.
- 3. Concert-Etude.
Heft 2. No. 4. Humoreske.
- 5. Arabeske.
- 6. Pittoreske.
Op. 52. Mélodies mignonnes.
Op. 53. Morceaux caractéristiques.
No. 1. Minuetto.
- 2. Nocturne.
- 3. A la Burla.
- 4. Scherzo.
Op. 54. Quatre Morceaux de salon.
No. 1. Étude.
! 2. Rondoletto.
- 3. Sérénade.
- 4. Tempo di Valse
Op. 58. Cinq Études.
No. 1. En sol majeur (G-Dur).
- 2. En si majeur (H-Dur).
- 3. En ut majeur (C-Dur).
- 4. En ré majeur (D-Dur).
- 5. En mi bémol majeur (Es-Dur).

WILHELM HANSEN MUSIK-VERLAG.

KOPENHAGEN & LEIPZIG.

Johan S. Svendsen.

	Mk.	Pf.
Op. 11. Zorahayda, Legende für Orchester.		
Partitur	5	75
Stimmen	7	75
Dublirstimmen	à	75
Ausgabe für zwei Klaviere zu 4 Händen (<i>Richard Lange</i>)		
Ausgabe für Klavier zu 4 Händen (<i>Eyv. Alnæs</i>)	2	50
Op. 12. Fest-Polonaise für Orchester.		
Partitur	8	50
Stimmen	12	50
Dublirstimmen	à	50
Ausgabe für Klavier zu 4 Händen	2	50
— für Klavier zu 2 Händen, zum Konzertvortrag bearbeitet von <i>Edm. Neupert</i>	2	
Ausgabe für Klavier zu 2 Händen (Salon) von <i>Richard Lange</i>	2	50
Op. 17. Rhapsodie norvégienne I für Orchester.		
Partitur	4	50
Stimmen	6	
Dublirstimmen	à	50
Ausgabe für Klavier zu 4 Händen	2	25
— für Klavier zu 2 Händen	1	50
Op. 19. Rhapsodie norvégienne II für Orchester.		
Partitur	6	50
Stimmen	8	
Dublirstimmen	à	1
Ausgabe für Klavier zu 4 Händen	3	
— für Klavier zu 2 Händen	2	
Op. 21. Rhapsodie norvégienne III für Orchester.		
Partitur	6	
Stimmen	7	50
Dublirstimmen	à	75
Ausgabe für Klavier zu 4 Händen	3	
— für Klavier zu 2 Händen	2	
Op. 22. Rhapsodie norvégienne IV für Orchester.		
Partitur	7	50
Stimmen	10	
Dublirstimmen	à	1
Ausgabe für Klavier zu 4 Händen	3	
— für Klavier zu 2 Händen	2	
Op. 26. Romanze in G-dur für Violine mit Orchester (oder auch nur Streichinstrumente).		
Orchesterpartitur	2	
Orchesterstimmen	4	
Streichinstrumente	50	
Dublirstimmen	à	50
a. Violine und Klavier vom <i>Komponisten</i> . (46. Auflage)	2	
b. Bratsche und Klavier (<i>H. Dessauer</i>)	2	
c. Violoncell und Klavier (<i>David Popper</i>)	2	
d. Klavier zu 4 Händen (<i>Jaques Durand</i>)	1	50
e. Klavier zu 2 Händen (<i>Eyvind Alnæs</i>)	1	25
f. Violine und Harmonium (<i>Rich. Lange</i>)	2	
g. Harmonium und Klavier (<i>Rich. Lange</i>)	2	25
h. Harmonium allein (<i>Rich. Lange</i>)	1	25

	Mk.	Pf.
Hiver et Printemps, Morceaux de Ballet, pour Piano par Fini Henriques.		
I. Hiver	1	25
a) Introduction. b) Danse des Flocons de neige.		
II. Printemps	1	75
a) Melodie de Printemps. b) Danse des Insectes. c) Danse des Fleurs.		
Andante funèbre für Orchester.		
Partitur	3	50
Stimmen	6	50
Dublirstimmen	à	30
a. Orgel, Violine und Violoncell	2	50
b. Orgel allein (<i>G. Matthison-Hansen</i>)	1	50
c. Harmonium und Violine (<i>Aug. Reinhard</i>)	1	50
d. Harmonium u. Violoncell (<i>Aug. Reinhard</i>)	1	50
e. Harmonium und Klavier (<i>Rich. Lange</i>)	1	50
f. Harmonium allein (<i>Aug. Reinhard</i>)	1	
g. Violine und Klavier (<i>Fini Henriques</i>)	1	50
h. Bratsche und Klavier (<i>Hermann Ritter</i>)	1	50
i. Flöte und Klavier (<i>Joachim Andersen</i>)	1	50
k. Klavier zu 4 Händen (<i>Rich. Lange</i>)	1	
l. Klavier zu 2 Händen (<i>Fini Henriques</i>)	1	
Zwei schwedische Volksmelodien (Deux airs nationaux suédois) für Streich- instrumente.		
1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhøga Nord.		
Partitur	1	50
Stimmen	1	50
Dublirstimmen	à	50
Abendlied von Robert Schumann für Streich- instrumente.		
Partitur	1	
Stimmen	2	
Dublirstimmen	à	40
Sæterjentens Søndag (Solitude sur la montagne — Sehnsucht der Sennlerin) Melodie v. <i>Ole Bull</i> , harmonisirt für Streichinstrumente.		
Partitur	1	
Stimmen	1	50
Dublirstimmen	à	30
Violine Solo mit Streichinstrumente	2	50
Violine und Klavier	1	25
Das Veilchen (Violen) Lied für 1 Sing- stimme mit Klavier	1	25
Ausgabe mit französischem mit englischem Text	1	50
Ausgabe für Violine und Klavier (<i>Rich. Lange</i>). — für Harmonium und Klavier (<i>Rich.</i> <i>Lange</i>)	1	50
Frühlingsjubiläum aus den Liedern des Mirza Schaffy für 1 Singstimme mit Klavier		50
Abendklänge (Evening voices) für Männer- chor. (Deutscher und englischer Text).		
Partitur	2	50
Chorstimmen: T. 1. 2., B. 1. 2.	à	30